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yet once the leavening influence of examples of good art has been set working among the masses they must respond by a growth of taste.

This cumulative result of a wider dissemination of good art can hardly be doubted; indeed, already the effects are showing plainly. Theories which were considered revolutionary twenty years ago, or even five years ago, are now accepted as commonplaces by the majority. Nor is it far-fetched to attribute the growing appreciation of simplicity in decoration to the better quality of the materials within the reach of the people. Less than three years ago, when I criticized the stock of the manufacturer to whom I have already referred, he explained that he must carry a preponderance of inartistic productions to make possible the luxury of offering the better things. Very recently, however, he wrote me: "A great improvement lately has been made in the styles and lines of furniture—more now than ever in reproductions, and commercial furniture is following suit. The manufacturers have, I think, now reached a point where they cater to the best artistic ideas of the people. People demand it." And as we have already said that the hand-made article will probably always set the highest standard, it is worth while to emphasize the fact that appreciation of the finer machine-productions in no way overshadows, but rather increases, the demand for the more expensive products of hand-labor.

For instance, a very few years ago it would have been inconceivable that the proprietors of a hotel should have considered the decoration of a long gallery with hand-made tapestries as a legitimate expenditure and a paying advertisement, but in a hotel recently completed in New York approximately forty dollars a square foot was appropriated for this purpose.

One splendid feature of this improvement in taste is, that it cannot be lost. Of course, those who have been led to buy good things simply because they are the fashion may be led another time to buy bad things, when an unprincipled manufacturer endeavors to encourage the market's activity by introducing some change merely for the sake of variety. Yet, after all, bad design which gains wide acceptance is generally found to be only the debasement of good design, between which bad and good, popular judgment has not yet learned fully to discriminate. Our endeavor should be to educate the manufacturer and the workman, as well as the public which is the market. Fortunately, bad art can not proselytize; but every really good production has filled some educational mission which can not be destroyed, and every example of good design creates a demand for more, to replace the tasteless objects surrounding it. Even though its mission is as yet only begun, we can not be too grateful for the machinery which makes it possible for everyone to possess practical objects of beauty!

A MURAL DECORATION BY C. Y. TURNER

ON the opposite page will be found a reproduction of a mural painting recently executed by Mr. Charles Yardley Turner for the Cuyahoga County Court House of Cleveland, Ohio. It is a large panel 28 feet long by 13 feet high and fills a space at the end of the court room 20 feet above the floor. The subject is historic—the meeting of Captain Robert Rogers of the famous "Roger Rangers" and the Indian Chief Pontiac,

which took place at a point on the Cuyahoga Creek adjacent to or now included in the present city of Cleveland. Each of the figures is more than life size. The coloring is rich and strong, the manner of treatment broad, but at the same time deliberate. For the opposite end of the same hall, to fill an identical space, Mr. Turner has painted "The Trial of Captain John Smith," supposedly the first trial by jury held in this country.



INTERVIEW BETWEEN CAPTAIN ROBERT ROGERS OF THE "ROGERS RANGERS" AND THE INDIAN CHIEF PONTIAC

A MURAL PAINTING BY CHARLES YARDLEY TURNER
CUYAHOGA COUNTY COURT HOUSE, CLEVELAND, OHIO

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